

FISHER NOW ODEON'S THEATRE CHIEF

Name Change For Popcorn Assoc'n

Change of name from the International Popcorn Association to the Popcorn and Concessions Association was approved unanimously by the members, including a number of Canadians, at the recent annual convention at the Morrison Hotel in Chicago.

(Continued on Page 5)

Singleton Co. To Rep Trans-World

A close business relationship has been reached by agreement between Trans-World Film Laboratories Limited, Montreal, and the firm of W. J. Singleton & Company, founded recently in that city by the former president and general manager of Asso-

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SALMON EXEC VICE-PRESIDENT; FRANK VAUGHAN UPPED

Vice-president in charge of Theatre Operations for The Odeon Theatres (Canada) Limited and Odeon Limited is Frank H. Fisher, who assumes the responsibilities formerly those of David Griesdorf, recently resigned as general

manager, it was announced in Toronto by Leonard W. Brockington, CMG, QC, LL.D, president, following a meeting of the directors last week.

Succeeding Fisher in charge of J. Arthur Rank Film Distributors (Canada) Limited, a post he held since 1947, is Frank L. Vaughan, general sales manager of that company.

The major change in the Odeon executive structure, however, was the appointment of C. R. B. Salmon, CA, MC, as executive

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'Silent' Artists Get 'George' Awards

An unique event in film history, The First Festival of Film Artists, in which the newly-created George Awards of the George Eastman House were presented to 11 of 20 persons who had distinguished themselves in the motion picture industry from

(Continued on Page 3)

Toronto Owl Shows

Christmas and New Year's midnight shows will be permitted in Toronto at 12.15 a.m. on the Mondays of December 26 and January 2. Christmas Day and New Year's Day fall on Sunday. A. H. Jolley, MPTAO secretary, got Police Commission approval.

Alberta Exhibs Protest 'Unwarranted Terms'

Passing of a resolution asking a discontinuance of "unwarranted terms" and "due consideration to the plight of the exhibitors in the Alberta territory," re-election of A. W. Shackelford of Lethbridge as president and the address at the closing dinner by Provincial Secretary A. J. Hooke were the highlights of the 12th annual meeting of the Calgary Theatres Association, held last week at the Macdonald Hotel, Edmonton. About 75 exhibitors came from all parts of the province in spite of the bad weather.

President Shackelford, in opening the meeting, spoke about the

(Continued on Page 3)

'The Return Of Johnny Burro'

MGM has purchased the Robert Montgomery Presents TV play, The Return of Johnny Burro.

Golden Reel Festival Set For Next April

The Golden Reel Film Festival will be held April 23-27 at the Hotel Morrison in Chicago, during the third annual American Film Assembly. Entries for the more than 20 categories have to be in by January 20. Competition is for 16 mm. films of an informational or cultural nature.

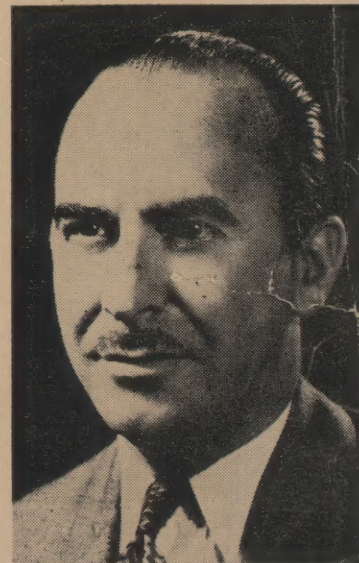
The second sound slidefilm conference and competition will take place at the same time. Entries in the six categories must be in by December 15.

There are Canadian entries.



C. R. B. SALMON

Named executive vice-president of Odeon Theatres (Canada) Limited and Odeon Limited.



FRANK VAUGHAN

Now in charge of the operations of the J. Arthur Rank Film Distributors (Canada) Limited.

'Secret Of Treasure Mountain'

Seymour Friedman will direct Columbia's Secret of Treasure Mountain.

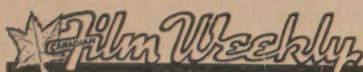
UA's 'Flight To Hong Kong'

Rory Calhoun will star in Sabre Productions' Flight to Hong Kong, which UA will release.

FRANCIS WINIKUS NOW AIDE TO YOUNGSTEN; LEWIS UA ADVTG. HEAD

Executive assistant to Max Youngstein, United Artists' vice-president, is Francis M. Winikus, who was succeeded as national director of advertising by Roger H. Lewis, advertising manager. Alfred H. Tamerin, named co-ordi-

nator of production and pre-production activity around the world, remains assistant director of advertising, publicity and promotion. New ad manager will be named shortly. Winikus joined UA in 1946, after leaving the USN.



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New C'Scope Method Shown Via 'Carousel'

Scenes from *Carousel*, now in production, were used by 20th-Fox to demonstrate the latest development in its CinemaScope method of photography at its Hollywood studios. Those at the screening were impressed with the new process and Thomas M. Pryor of the New York Times wrote:

"The footage from the Rodgers-Hammerstein musical had striking brilliance as well as increased depth of focus, and if there was any light fall-off at the extreme sides of the screen it was not noticeable to this observer."

Scenes are first shot on a 55 mm. negative and then standard 35 mm. prints are made for theatrical use.

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Fisher Odeon's Th. Chief

(Continued from Page 1)

vice-president of both companies. He was elected a director in February, 1953 and became vice-president in November, 1953.

Fisher joined Odeon in 1944 as chief buyer and booker and was



FRANK H. FISHER

later named Western Division manager. In 1947 he became administrative head of JARO's Canadian distribution organization and was made a director of the Odeon companies in September,

1954. He entered the industry in Calgary in 1927. He's a Canadian Picture Pioneer, a Variety Barker, a director of the Rotary Club and the Ontario Society for Crippled Children, and past president of the Canadian Motion Picture Distributors Association.

Vaughan, like Fisher, is a popular veteran of the industry. From the West, he left Empire-Universal, where he was assistant general sales manager, in 1946 to join Monogram, now Allied Artists, and became general manager in 1949. He remained with JARO when the Allied Artists franchise left there a year ago.

Save Children Fund Aided By Industry

Batten Films Limited donated a trailer for the appeal of the Canadian Save the Children Fund, for which the raw stock was provided gratis by Canadian Kodak Company Limited. The printing of 200 copies of the trailer was contributed by Film Laboratories of Canada Limited.

The trailer, which features Clair Wallace, describes the work of the fund in providing urgently-needed food, clothing, drugs, shoes, etc. for the children of all countries, with no distinction of race, creed or color.

EDWARD, CAMPBELL JOIN SINGLETON

Two former Associated Screen News department heads, Albert Edward and James Campbell, have joined W. J. Singleton & Company of Montreal, film counsellors, a firm recently organized by Bill Singleton, until a year ago president of the first-named company.

Edward headed ASN's editing department for years and Campbell, after long service in charge of newsreels, became production chief in 1954. The latter has Associateships in the Royal Photographic Society and the Photographic Society of America.

Both are members of the Quebec branch of the Canadian Picture Pioneers.

CANADIAN KODAK APPOINTMENTS

James W. Spence was elected chairman of the board and Donald C. Kerr was elected president and general manager of Canadian Kodak Co., Limited at a meeting of the board of directors on November 17.

Spence, a member of the Kodak organization for 50 years, has been serving as treasurer and assistant general manager. He has been a board member since 1942. Kerr has been secretary and assistant general manager. He has been a member of the board since March, 1954. Kerr succeeds E. Stanley Currie, who died November 6.

The board of directors also announced several other executive appointments at its meeting, held at headquarters of the parent organization, Eastman Kodak Company, in Rochester, New York.

R. Louis Christie was elected assistant general manager and also a director of Canadian Kodak. D. Douglas Lauder was elected secretary, R. Laird B. Joynt was named treasurer, and Kenneth Winter comptroller.

All officers were elected at the same time to similar positions with Canadian Kodak Sales Limited, a Canadian Kodak affiliate.

In addition Kerr announced the appointment of Donald N. Spring as assistant sales manager of Canadian Kodak Sales Limited. Spring joined Kodak in 1940, switched to sales in 1946 and handled motion pictures.



IT MAY be necessary to delve further into the figures recently released by the Dominion Bureau of Statistics on our business. One should not always take figures literally and frequently there must be an understanding or explanation of them. Several exhibitor associations are presently seeking amusement tax reductions, and it may be easy for government officials to seize upon the 3.3% drop in gross revenue to point out that our business is not being hurt very much. Therefore, a sharper analysis is important.

The figures released for the year 1954 indicate a trend which became more pronounced in the year 1955. When statistics are available for that year they will undoubtedly show a further decline in paid attendance with a consequent drop in gross. This, however, is only part of the overall picture. Lumping the gross for all boxoffices does not highlight the fact that there are many more boxoffices than formerly, and, therefore, the amount of dollars taken in by any one can be smaller. In some cases greatly so, depending upon the opposition which has arisen. Take, for example, the small town which for years has managed to support only one theatre and where there is now a drive-in theatre as opposition. This can siphon off a large chunk of such a theatre's gross. Taking into account the number of obsolete theatres which have been closed, there are still a great many more potential seats for patrons because of the phenomenal rise in drive-in theatres. More importantly, the cost of operation in every phase of our business is steadily increasing. Without going into detail, it is safe to suggest the basic overhead cost as compared to four or five years ago has increased by about one-third.

The net result is that the squeeze between reduced income and increased overhead is making it difficult for many theatres to stay open. Theatre owners should, indeed must, seek reduction of taxes as well as reduction in film and other expenses.

The important point is that statistical figures should not be misinterpreted by those who may be able to offer some help. We know the real facts of our business and should make certain to impart this information to those people of influence who may not be so well informed.



'GEORGE' AWARDS

(Continued from Page 1)

1915 to 1925, took place in Rochester's large and lovely Eastman Theatre on November 19. An almost-full house saw actors, actresses, directors and cameramen receive their awards from 75-year-old Jesse Lasky, a brief and bright master of ceremonies. It heard them tell about their favorite pictures and recall incidents of the silent-screen days.

The last to receive the award was Mary Pickford, who arrived at that position because the order was alphabetical. The 62-year-old Toronto-born personality, was recalled as "a supreme artist" and called "the ambassador of our industry." She enchanted the audience with her recollections of associations with the others on the stage, particularly Lillian Gish, her lifelong friend, whom she had introduced to D. W. Griffith. "We in the industry," she concluded, "owe much to Mr. Eastman and those carrying on in his name."

The others present to receive the bronze-on-black symbol of the honor were Mae Marsh, Harold Lloyd, Richard Barthelmess, Frank Borzage, Buster Keaton, Marshall Neilan, Arthur Edson and Hal Rossen. Charlton Heston, star of The Ten Commandments, received the award in behalf of Cecil B. DeMille, one of those absent.

The other nine winners, chosen from among 300 nominated in a poll of the industry, were Gloria Swanson, Norma Talmadge, Charles Chaplin, Ronald Colman, John Ford, Henry King, Charles Rosher and John Seitz. Colman, ill, wired regrets from Hollywood and Miss Swanson from Rome.

The presentations were preceded by showings of excerpts from the films with which some of the winners were connected. Among the films represented were Little Annie Rooney, The Prisoner of Zenda, Night of Love, The White Rose, The Thief of Bagdad, Shifting Sands, Way Down East, The Living American, Birth of a Nation, The Subway, The Little Princess, The Iron Horse, Go West, Tol'able David and The Freshman. DeMille was shown at work directing Male and Female.

The evening opened with music by The Eastman School Little Symphony Orchestra under the direction of Frederick Fennell. The guests entered and sat in the audience while General Oscar N. Solbert, director of the George Eastman House, spoke of the occasion as "the first world retrospective film awards" to those whose work, through enduring values, had made "a significant contribution to the humanities." The motion picture, he said, had "in less than an average lifetime evolved from a peepshow novelty

The Maple Leaf

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Warners' 'The Wrong Man'

Henry Fonda and Vera Miles will star in WB's Wrong Man.

'Crime In The Streets'

James Whitmore will star in Linbrook's Allied Artists production, Crime in the Streets.

AA Acquires 'L'Alouette'

Allied Artists has acquired Jean Anouilh's L'Alouette.

'Blazing The Overland Trail'

Dennis Moore will star in the Columbia serial, Blazing the Overland Trail.

GRIESDORF HEADS FOR HOLIDAY

What are the plans of David Griesdorf, until his recent resignation general manager of Odeon Theatres (Canada) Limited? He was indefinite about them in a statement in which he spoke warmly of his association with Odeon.

"I have had a long and fruitful association with Odeon Theatres and during that time Odeon has gained a leading position in the Canadian motion picture industry," he said. "I think I can say that our association has been mutually beneficial and I would like to thank the Odeon board for its kind words."

"I am leaving soon for a vacation in California and I'll be in a better position to talk about other interests when I get back. However, I would like to add that I have no plans that take me outside the motion picture industry."

Griesdorf was the guest of honor at a dinner tendered by his former colleagues at Odeon.

into the dominant cultural medium of the world."

James Card, curator of motion pictures at the George Eastman House, spoke next, giving an excellent address, during which he noted that in one respect the stars of the silent screen had a greater hold on audiences: they inspired love off the screen from patrons. Vachel Lindsay, he said, once observed that the work of the screen player, unlike that of the stage player, must stand the test of time. He concluded by calling for the lowering of the

Eastman Theatre screen for the first time in 33 years.

Canadians present to write of the occasion were Clyde Gilmour, The Telegram and Maclean's; Gerald Pratley, Canadian Broadcasting Corporation; Germaine Clinton, editor of Canadian News Reel, organ of the film societies; and Hye Bossin, editor of the Canadian Film Weekly.

Those who witnessed the awards paid a \$3 top to be present, with seat preference going to members of the Dryden Theatre Film Society.

ALBERTA EXHIBS

(Continued from Page 1)

problems of the members, particularly those who operated small-town and suburban houses. His ideas keyed the later discussion which resulted in the resolution.

The members heard reports about the recent national meetings and renewed their attacks on Bingo, 16 mm. and the amusement tax, determining to fight them.

Guests of the Association were E. R. Hughes, deputy provincial secretary; Colonel P. J. Fleming, chief censor of moving pictures; and H. W. Burkell, chief theatre inspector. During a round-table conference with these visitors the elimination of the amusement tax and suggested changes in the Amusement Act and Regulations were thoroughly discussed. Fleming pointed out his reasons for condemning certain pictures and the adding of a "Restricted Adult" category for patrons over 18 years was gone into. It is expected this extra classification may take care of some of the banned films.

It was unanimously agreed by the members to support financially the new Public Relations Committee and Boxoffice Promotion Committee of the Motion Picture Industry Council of Canada, which is headed by David Griesdorf.

The Honorable A. J. Hooke, provincial secretary, was the guest speaker at the dinner following the sessions, which was attended by government officials, film exchange managers and salesmen, equipment dealers and exhibitors and their ladies.

Roy Chown, who has been secretary of the Association since its inception 12 years ago, did not stand for re-election due to his inability to devote the necessary time. Voting resulted in D. Miller of Taber and W. H. Wilson of Edmonton being named vice-presidents, Matt Park of Calgary secretary-treasurer, and Joe Brager of Calgary assistant secretary. D. A. Boyle, D. C. Fox, E. T. Lewis, S. Bailey, L. G. Purnell, D. Barron, K. M. Leach, L. J. Chown, Wm. Pilkie, Jr., W. P. Wilson, B. H. Wiber, S. Binder, A. E. Staniland, R. E. Hall, M.L.A., J. W. Bird and Wm. Ramsay were returned as directors.

Banff was selected as the site of the next annual meeting and arrangements were left to the executive committee.

To Star In 'Bandido'

Zachary Scott has been signed for a co-starring role in Bandido, CinemaScope Eastman Color adventure film starring Robert Mitchum, which Robert L. Jacks will produce for United Artists release.

Observanda

AT THE RECENT Pioneer dinner Leonard Brockington recalled for me the time Mayor James J. Walker of New York, a famed rounder, addressed the Canadian Club of Ottawa. "This is not the first time," he said, "that Walker and Canadian Club have been intimately associated" . . . *Film-biz* folks with two-country status who live here—and there are a few—will lose their USA citizenship unless they take the oath of allegiance before December 14 . . . Will *Allied Artists* make its feature of *Medic* with an all-scar cast? . . . That *Windsor FPCC* TV deal, says New York, is worth \$4,000,000. And if it's made, insiders will bet, Telemeter will cross the border into the rich Detroit market from outside the jurisdiction of the FCC of the USA . . . *Buffalo Variety Club* just elected eight new canvassmen of the 11 picked. How about an international luncheon of the Buffalo and Toronto tents? . . . *Dave Ongley, QC*, a board member of the Canadian Picture Pioneers, is president of the Dominion Drama Festival. DDF—that's a Do-It-Yourself theatrical exhibition . . . That *Sargoy & Stein* fast-count story from *Variety*, NY got a big play in papers across the country . . . The 1929 First National ad in *Motion Picture Almanac*, for Ken Maynard and his horse, Tarzan, pleaded that "Westerns Are Not Dead." How right it was! . . . A really nice guy left us when Charlie Weiner, Selznick chief here in 1948, died suddenly in LA. Charlie flattered us by saying that Canada's lively trade press was responsible for giving our film execs stature in the eyes of their NY bosses. At that time Canada yielded some film companies no more revenue than Michigan.



GENIAL HANS FREAD added amplitude to his famed urbanity and greater dimension to gracious living hereabouts with the opening of his expanded Sign of the Steer across from the old location. The preview guests found the look of the place a visual adventure that was perfect as a prelude to the enjoyment of fine food. Then followed some well-wishing by such talented word-welders as the Hon. Brian Cathcart, Mayor Nathan Phillips, John Fisher, Mickey Lester and others, this in the beautiful Balinese Room, where the Variety installations and dance will take place on December 7. By the way, George Altman, Hans' brother-in-law, has an important financial interest in the enterprise . . . How about this as an epitaph for Lucius Q. Porkhead: *Unwept, Unhonored and Unhung* . . . They ought to call the CBC's popular program, 11.30 Friday, this: *Tabloid With Vitamins* . . . Want a non-alcoholic glow? Go hear Little Jackie Heller sing simply, sentimentally and sincerely in the Indigo Room of the Barclay Hotel. He wipes time and trouble away—and only a fine artist can do that . . . *Eddie Bracken* is interested in a movie screen that is all loudspeaker and is negotiating with Fox. It eliminates speakers, etc. and guarantees true directional sound, he said while playing here.

THANKS TO CARLING'S Swayne Smith for permission to use the drawing of Frank's, Toronto's first theatre, from an ad in *Key to Toronto*, which is edited excellently by Kaye Peer . . . *Nat Taylor* sent a Pioneer lifetime volume to the Toronto Reference Library and C. S. Sanderson, the city's library head, wrote him: "This is the kind of material which needs to be preserved for the future and we are glad to be able to do this in our permanent collection" . . . It isn't true that a film about Industry Saver No. 1, Ol' Jess Huppenpuff, will be called *The View From Pompous Ass* . . . The ladies of the Children's Film Library were so pleased with the story by our Ben Halter that it was read at their next meeting. Ben also wrote our Samuels-O'Gara Disney-Emp-U yarn in the last issue . . . PO delivery delay is taking a lot of the time-liness out of *Time* . . . Harold G. Baldrige of the University of Alberta, Box 9, plans a book about the Canadian theatre from 1800 to 1900 . . . Paul Raibourn, Para v-p from NY, seems to have a special interest in Famous Players. Was back for the recent directors' meeting here . . . "In case you can find a mistake in the paper, please consider it was put there for a purpose. We publish something for everyone and some folks are always looking for mistakes"—*Warsaw Penny Saver*. That'll do for here also.



'Silent' Celebs

YOU'D HAVE ENJOYED the presentation of the George Awards to leading contributors to the silent screen. The old comedy footage of Swanson, Keaton and Lloyd was as appealing as when first made and that of the first-named, a slappy scene from *The Subway*, riotously funny. To see and hear so many old-timers in one evening was to relive what might easily become the Golden Age of the screen.

Those onstage as a prelude to the presentations made much of what such memories meant. It would have been more understanding of them to have set up press and other arrangements in keeping with the interest in the occasion, so that the millions whose idols these old-timers were could, by reading about them or seeing them more widely on film and TV, reach back across Time and again, if for but a moment or two, take them to their hearts. As James Card said from the stage, the silent stars, unlike the current ones, earned the lasting love of those who enjoyed them. For an organization based on communication to honor people whose stature derives from multitudes of admirers without calling a proportionate amount of attention to the event is almost a disservice to those honored. Professional advice was needed badly—unless the intention was to run an almost local affair. And that, as I said, would also be wrong. But enough of that. On with the show.

Emcee Jesse Lasky was a pleasure to listen to. An unstuffy oldster, it was recalled that he had owned a theatre in Alaska which was "wide open to the four winds, the 40 thieves and the Four Hundred." He had been in this very theatre at the opening ceremonies in 1922 and had shaken hands with the late George Eastman, for whom it was named. Lasky asked all in the theatre who remembered the period being marked, 1915-25, to raise their hands and most did. "I thank you," he said, and the hands were lowered. "And ladies," he added, "I didn't think you'd do it!"

First up was Dick Barthelmess, looking not too much older than in his latter features. *Broken Blossoms* was his favorite, he told Lasky. He recalled that *Tol'able David*, a reel of which had been shown earlier, was backed by Averell Harriman, now NY State governor.

Frank Borzage said all his films were his favorites. He remembered being asked what his hobby was by a lady and he had said making films was. "But you get paid for that," the lady corrected. Answered Borzage: "Yes—isn't that fortunate?"

Charlton Heston, pinch-hitting for his current boss, DeMille, said of the seated celebrities of another day: "Those behind me were giants when I was getting into the movies for half price." Director Arthur Edson paid tribute to his friend, the late great Billy Bitzer, D. W. Griffith's cameraman. Buster Keaton clowning for a moment, said "I'm happy about the whole thing" and went back to his seat. Marshall Neilan's favorite film? *Daddy Longlegs*. Hal Rossen, a Rochester native, said most any picture he made was his choice. Gloria Swanson wired her regrets at being absent from Rome: "I'm the unhappiest movie star in the whole world tonight."

Harold Lloyd, Shrine Potentate for North America, got out of a hospital to be up there with his old-time playmates. His celluloid loves were *Grandma's Boy*, *Safety Last* and *The Freshman*. He had made about 300 films, including shorts, "of which we turned out a couple a week."

"Dear Lillian, immortal Lillian," Lasky called Miss Gish. She addressed the audience, her fellow-guests "and all the unseen ghosts that I hope are here with us tonight." Then added: "If they were really here, many of them would be on the stage instead of us." There never was a more universally understood medium than the silent screen. "I think we took the wrong road when we married words instead of music," she asserted. Still a star, Miss Gish reached the hearts of all who heard her.

Mae Marsh was delightful while making a graceful speech. She was going to put her award in a prominent place on the mantle. It seems that her 12-year-old grandson, one of her six grandchildren, was always bragging to the other kids that his granny was a movie star. When they doubted him he marched them in for a look and in-

(Continued on Next Page)

IPA NOW PCA

(Continued from Page 1)

at which J. J. Fitzgibbons, Jr., vice-president and general manager of Theatre Confections Limited of Toronto, was returned as chairman of the board of directors. President Bert Nathan of Theatre Popcorn Vending Corporation of Brooklyn, who was re-elected to his second term of office, said that the new title for the Association would be more properly descriptive of the overall membership of the group.

"Under the banner of Popcorn and Concessions Association, our group will attract new exhibitors and greater attendance than it has ever done before," Fitzgibbons said. "Popcorn is still a big seller, but we are broadening our horizon to include the entire concession industry, which has never had its own association. PCA will now serve it and represent it."

Fitzgibbons will be one of those aiding Nathan to negotiate the contract with TOA-TESMA-TEDA for the 1956 joint convention-exhibition, set for September 19 to 25 in the Coliseum in New York City. The success of the 1955 meeting and exhibition under the combined banners of the four bodies led Nathan to announce immediately the chairmen for the 1956 show, one of whom was Kenneth E. Wells of Theatre Confections Limited. He will act as social chairman.

A minimum of four regional conferences for 1956 were set. First will take place in New York for the entire southern and eastern area, then will follow a western meeting in Las Vegas, a southwestern session in Dallas or New Orleans and a midwestern conference in Chicago. While it was not announced it is quite likely that there will be a Canadian regional gathering also, similar to the one which took place in Toronto in the early part of this year, under the co-chairmanship of Fitzgibbons and Sydney Spiegel of Super Pufft Popcorn Limited.

Other officers elected at the Chicago sessions were Allan W. Adams of Adams Corporation, first vice-president; James O. Hoover of Martin Theatres, second vice-president; A. J. Villiesse, A. J. Villiesse Company, treasurer; and Thomas J. Sullivan of Chicago, executive vice-president, secretary and general counsel. Theodore E. Medland, Mrs. Silver Adams, James O. Hoover, Robert Condon, Fred O. Nimz, Irwin R. Tucker and Melville B. Rapp were installed as junior directors of the seven separate segments of the Association, all of whom were elected by mail ballot.

WB Reissuing 'Emile Zola'

The Life of Emile Zola, starring Paul Muni, is being reissued by Warners.

ON THE SQUARE

(Continued from Previous Page)

evitably one, expressing the majority opinion, said in tones of great doubt: "Her?" The next time that happened she would point to the mantle and say: "See?"

Mary Pickford captured the audience by her warm and humorous recollections of associations with the others on the stage. Referring to the luxurious working conditions of modern screen players, she said: "We dressed in carbarns." Buster Keaton she had first met in a Brooklyn theatrical boarding house, when he was with his father in vaudeville. Lillian Gish she had introduced to D. W. Griffith and Mary had left his service for the stage when a new star made a great picture for Biograph and led her to fear that she would soon be through. The star? Mae Marsh. She went to Belasco and induced Lillian Gish to come away. But she realized that there was room for more stars and advised her to go back. She did and soon made a hit picture. Then Mary went back too.

Miss Pickford was as bright and active as a woman a generation younger and she remembered for the audience what a friend once told her: "Pay no attention to Time. Time is only the noise the clock makes."

After Miss Pickford Lasky ended the evening with the observation: "There's No Business Like Show Business."

It was quite an evening and it owed that fact to the fine artists and craftsmen who gave the industry—and the world—so much in an earlier day. That and the sincere affection they created in those watching them here. It was strong enough to overcome the somewhat staid, almost stuffy atmosphere that needed so badly the excitement of people recording it for the world. And it would have been nice to have collected a dressy program or some printed souvenir of the occasion.

Oh yes—Chaplin. He was as absent from the screen and the comments of the speakers as he was in person. A few days earlier he had attacked the United States in an interview. It made a situation that was likely painful for all concerned.

News Clips

John DeBow and Hugh L. Bearg have been added to the sales staff of Screen Gems of Canada Limited, Columbia TV subsidiary with head offices in Toronto. DeBow is in Montreal and Bearg in Toronto . . . NABET and ARTEC, the latter a union of CBC employees, may affiliate . . . Lloyd Bacon, 65, Hollywood director who made *The Singing Fool* and *The French Line* among others, died last week . . . Yvonne de Carlo, 33-year-old Vancouver-born movie star, married Robert Morgan, 40 in Hollywood. It's her first marriage . . . India may rule that ten days monthly in theatres must be devoted to domestic films.

O'Keefe's Toronto civic centre, which will have a theatre, is to be located on Front Street, a block over from the Royal York Hotel and across from the federal buildings . . . An exchange of TV programs with the Soviet Union was proposed at a 15-country Unesco conference recently . . . Don Carle Gillette, resigned, has been succeeded as editor of the *Hollywood Reporter* by McCullough St. John . . . The Royal Commission that will investigate CBC TV and radio financing will likely be appointed before the new session of Parliament, which begins on December 10.

The National Audubon Society of the USA presented Walt Disney with its medal for distinguished service to conservation at a dinner in New York last week . . . Ralph Cole, formerly of 20th Century Theatres' Century in Trenton, is now manager of the Centre, Chatham, succeeding Frank Reid, who resigned . . . Willow Theatre, Chemainus, BC, has switched to four nights from six, cutting off the first two days of the week . . . Eastman Kodak, parent company of Canadian Kodak, recently declared an extra dividend of 25c and an increase in its wage dividend to \$32,175,000.

City editor of the *Hamilton Daily News* is now Lew Gloin . . . Parry Films' address in North Vancouver is now 1825 Capilano and its phone number YOrk 3164 . . . An amphitheatre in the Humber Valley project outside of Toronto has been proposed, while Controller Cornish of the city suggests a \$5,000,000 stadium with a 100,000 capacity for Riverdale Park . . . Use of a USA bomber among the Lancasters in *Dam Busters* drew a protest in the British Parliament. The USA prints, charged Labor MP Swinger, included a *Flying Fortress*.

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Review

THE TENDER TRAP

(From The Film Daily, NY)

with Frank Sinatra, Debbie Reynolds,
David Wayne, Celeste Holm.
(CinemaScope-Eastman Color)

MGM 111 Mins.

CUTE, CAPRICIOUS COMEDY DESIGNED TO SATISFY ALL AGE GROUPS. TASTEFULLY PRODUCED, DEFTLY DIRECTED FOR MOST LAUGHS. TOP CAST, GOOD TITLE SONG, AID EXPLOITATION VALUE.

A gay, rollicking comedy that should appeal to all ages. The Tender Trap is based on the play by Max Shulman and Robert Paul Smith wittily scripted into screen fare by Julius Epstein. Each of the four main characters is addicted to bright repartee, making for some really good laughs and a barrel of chuckles. As a matter of fact, it's been quite a while since a comedy of this calibre — cute, comic and capricious — has been shown. Smartly sophisticated, yet human enough to be believed, it's got what it takes for boxoffice success.

As directed by Charles Walters, The Tender Trap moves along nicely and has been smartly produced by Lawrence Weingarten. His deft hand is felt in the quality of sets and costumes. They're just right for the piece, lending a well-to-do atmosphere, yet not distracting from the yarn.

Walters has manipulated his characters — chief of whom are Frank Sinatra, Debbie Reynolds, David Wayne and Celeste Holm — with dexterity, so that each complements the other, retaining his, or her, own unique personality. Jarma Lewis, Lola Albright and Carolyn Jones head the featured cast and give competent and highly-creditable performances, which help the smooth action of the film.

Paul C. Vogel's CinemaScope-Eastman Color lensing is easy on the eyes, and Sammy Cahn's and James Van Heusen's title song, due for Hit Parade status, easy on the ears.

CAST: Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis, Lola Albright, Carolyn Jones.

CREDITS: Producer, Lawrence Weingarten; Director, Charles Walters; Screenplay, Julius Epstein; Based on the play by Max Shulman & Robert Paul Smith; Photography, Paul C. Vogel.

DIRECTION: Excellent. PHOTOGRAPHY: Fine.

UA's 'Bed Of Fear' Now Under Way

Bed of Fear has been set as the new title for the James Harris production formerly called The Clean Break, which United Artists will release. It is now before the cameras in New York with Sterling Hayden, Coleen Gray, Vince Edwards and Marie Windsor. Stanley Kubrick will direct from his own screenplay.



1955-56

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Review

ULYSSES

(From The Film Daily, NY)

with Kirk Douglas, Silvano Mangano,
Anthony Quinn.

Paramount (Technicolor) 104 Mins.

MULTI-TALENT SCREENPLAY BASED ON HOMER'S ODYSSEY. SUBJECT, AND MAGNITUDE OF PRODUCTION SHOULD SELL IT.

Magnificently photographed in Technicolor by Harold Rosson on locations in and around Italy, this Ponti De Laurentiis production, based on Homer's Odyssey, has an historical epic appeal that will probably sell it to most audiences. Besides, it has a good cast, headed by Kirk Douglas, Silvana Mangano, Anthony Quinn and Rossana Podesta.

Produced by Dino De Laurentiis and Carlo Ponti, in association with William W. Schoor, the film was directed by Mario Camerini. Screenplay credits read like a who's who of writers; Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli and Irwin Shaw.

The producers have spared no expense in telling their story and have come up with a production of scope whose boxoffice receipts should be in proportion to its magnitude. It's continuity, however, seems less on a par with the high standards set by its other assets.

When the 10-year Trojan war ends, Ulysses, king of Ithaca, played by Kirk Douglas, heads for home, wife, Silvano Mangano, and young son, Franco Interlenghi. Miss Mangano's suitors, believing Ulysses dead, have been forcing the issue of a new husband.

Douglas, meanwhile, has encountered all sorts of impediments in his homeward trek. He returns to Ithaca, in disguise, just before Miss Mangano is to choose a new husband. He suggests a feat only he can do, proves his identity to one and all and through this wins back his queen.

CAST: Kirk Douglas, Silvano Mangano, Anthony Quinn, Rossana Podesta, Sylvie, Daniel Ivernell, Jacques Dumesnil.

CREDITS: A Lux Film; Ponti De Laurentiis Production; Producers, Dino De Laurentiis, Carlo Ponti, in association with William W. Schoor; Based on Homer's Odyssey; Director, Mario Camerini; Screenplay, Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli, Irwin Shaw; Photography, Harold Rosson.

DIRECTION: Good. PHOTOGRAPHY: Excellent.

William Holden To Star In WB Film

William Holden has been signed to star in Toward the Unknown as the first picture of Holden's newly-formed Toluca Productions Company. Mervyn LeRoy will produce and direct the picture for Warner Bros.' presentation.

SINGLETON CO. DEAL

(Continued from Page 1)

ciated Screen News, Wm. J. Singleton. The announcement was made by Andre Prefontaine, managing director of the first-named company.

Trans-World is a lab company while Singleton's firm acts as film counsellors for advertising agencies, business organizations and others using films. Singleton, with ASN for 30 years until his recent resignation, is an authority on every phase of non-theatrical motion pictures and will, if asked, supervise production.

The personal popularity and connections of long standing that are Singleton's should be of value to his enterprise. He will place all films in his care with Trans-World and be its major representative in the general printing field, where he has been a leading figure for many years.

Trans-World Laboratories has been growing at the rate of a million feet of film handled each year since it was formed some years ago. At present it handles mostly 16 mm. but will expand its 35 mm. facilities. It opened in 1952 with Prefontaine as general manager, offering a variety of services, including removal of scratches from film.

The association of Singleton with Trans-World in such an important capacity must be of mutual benefit, Prefontaine said. A young company needs the help of a person of Singleton's stature in the industry if it is to progress quickly. It is not unlikely that the former ASN chief, who is a past president of the Quebec Picture Pioneers and present head of the Shriners in Montreal, will become a member of Trans-World's board.

Jaguar's 'Cry In The Night'

Natalie Wood and Brian Donlevy have been added to the cast of Jaguar's *A Cry in the Night*, which Warners will release.

CBC Vice-Chairman

Adrien Pouliot, head of the faculty of science of Laval University in Quebec City and a member since 1939 of the CBC Board of Governors, has been appointed vice-chairman of the CBC Board. He succeeds the late Rene Morin, who died last July.

Lizabeth Scott Cast

A key role in Hal Wallis' forthcoming *A Stone for Danny Fisher* is indicated for blonde star Lizabeth Scott, who absented herself from picture-making during the past year to study voice in preparation for nightclub, stage and film musical assignments. Miss Scott would have a singing role in the Paramount release.



GORDON LIGHTSTONE, JR.

Recently named Vancouver branch manager for 20th-Fox by Peter Myers, Canadian general manager.



C. DAWSON EXLEY

Appointed Twentieth Century-Fox branch manager in Saint John following the retirement of R. G. March.

CRITIC CHIDES MOVIE KNOCKER

Douglas Campbell, an English actor with The Canadian Players, touring in a boney version of *Macbeth*, made some critical remarks about movies to an Associated Press reporter in Washington, where the company performed in the Library of Congress. "I resent calling movie houses theatres," he said. "They should call them cinemas. You don't see theatre at the movies. Television is the same thing, except that it's more limited. Movies do a good job, but only in a limited manner. You have a great visual image, but you can't have great dialogue. It always falls flat."

Walter O'Hearn, drama editor of The Montreal Star, chided Campbell in a column headed: "Why Slam the Movies?" He recalled great screen actors and their triumphs.

"I love the live, round theatre as much as the next man, and more than some of my fellows who stay away from it, but I don't believe the theatre is best defended by jejune, ill-considered attacks on another art form," he wrote. "The movies can be an art form. It is an art form that deserves the name of theatre. Don't forget it, Douglas Campbell. Meanwhile, good luck to you on tour. Keep away from those reporters."

UK IMPORT RESTRICTIONS EASED

Importers in the United Kingdom have been notified that all widths of news film will be admitted into that country from all sources without the requirement of separate import licences. From November 2, World Open General Licence treatment has been extended to "Cinematograph film consisting wholly of photographs (with or without sound track) which at the time of importation are means of communicating news."

Prior to November 2, only news film of a width of 1 3/8 inches could be imported on World Open General Licence. There has been an increasing demand for the 16 mm. width for television purposes, which will benefit from the removal of the formality of separate licences.

BOCHNER WINS TOP ACRTA AWARD

Some 450 stage, TV and radio people saw Lloyd Bochner, Toronto star of several of the top plays of the 1954-55 season, presented with the S. W. Caldwell Award, the top honor of the annual awards of the Association of Canadian Radio and TV Artists at the recent banquet and ball in the Royal York Hotel, Toronto. Winners were selected through the votes of 2,400 members of the Canadian Council of Authors and Artists.

Among those receiving awards were Denys Angers, most outstanding newcomer; Rupert Caplan, the gold medal for outstanding achievement; Neil LeRoy, the Benrus Citation for the outstanding contribution to the welfare of Canadian artists; John Drainie, a silver award, and Kate Reid and Kay Ambrose, bronze awards, all for outstanding achievement; Paul Guevreumont and Madame Hector Perrier, for outstanding achievement in the field of artistic endeavor; and Tom Patterson, originator of the Stratford Shakespearean Festival, the President's Award for giving assistance to the CCAA.

Fine Funeral For Beloved Theatre

Old and dark, theatres scheduled for destruction, their glories dimmed and happier days forgotten, usually disappear with no more than a nostalgic summary of the past in the local papers—and perhaps an editorial of regret. But in Port Arthur, Ontario recently the Lyceum, a Famous Players' theatre that for 46 years has been part of the lives of the people, was closed and a special ceremony marked its departure. The Rotary Club of that city, together with James Cameron, Famous Players' Lakehead supervisor, saw to it that the old house did not leave the scene unwept, unhonored and unsung—as did the Orpheum recently in Port Arthur's sister city, Fort William. Cameron, a Rotarian, acted as master of ceremonies.

The patrons, whose admission fees went for Rotary community projects, were shown a blend of old and new films. Warner Bros. gave permission for a preview of *Dam Busters*. But it was the front show that got them. The crowd was tickled pink with an old *Our Gang* comedy, shown with a trailer for *Birds of a Nation*, a Screen Snapshots of the flashback type and some 1919 newsreel shots of the Prince of Wales' visit to Canada.

Editor-in-Chief of the Port Arthur Chronicle was the guest speaker and Cameron interviewed Frank Tonge and F. Hatley, the original projectionist and maintenance man respectively, bringing back memories for many present. Others spoke of the coming of the theatre and its place in the hearts of the citizens. Appreciation to Famous Players was expressed by Charles LeCocq of the Rotary Club.

The Rotarians were so pleased with the evening that they will run a series throughout the winter at the Colonial, another closed house, paying a rental.

Aussie Film For Fox Before Cameras

Camera work has started on Smiley, a London Films production in CinemaScope and color being made in Australia for 20th Century-Fox release by Anthony Kimmins, who is both producer and director.

Heading the cast of the picture are Sir Ralph Richardson and Chips Rafferty, Australian star. Sir Ralph, who was on tour in New Zealand, rearranged his schedule to take the role of Reverend Lambeth, a small town parson. Colin Peterson, a nine-year-old resident of Brisbane, Queensland plays the title role.

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